

The Arts Standards Rationale

Dance, music, theatre and visual arts are everywhere in our lives, adding depth and dimension to the environment we live in and shaping our experiences, often so deeply or subtly that we are unaware of their presence. In any civilization, the arts are inseparable from the very meaning of the term “education.” To be truly educated, one must have knowledge and skills in **Creating Art, Art in Context** and **Art As Inquiry**. In addition to specialized instruction in the arts, the knowledge and skills will be further enhanced by integration of the arts across the other curricular areas. Building mastery at each of the readiness, foundations, essentials, proficiency and distinction levels is the overriding principal of a rigorous arts education. As students continue to use a wide range of subject matter, symbols, images and expressions, they grow more sophisticated in their knowledge and use of the arts to investigate, communicate, reason and evaluate the merits of their work. As a result of developing these capabilities, students can arrive at their own knowledge, beliefs and values for making personal and artistic decisions and be better prepared to live and work in a constantly changing, expanding society.

All students will achieve the essentials level (see standards section of this document) in the four arts disciplines (music, visual arts, theatre and dance) and attain the proficiency level in at least one art form on or before graduation. All levels are built upon previous levels. Since students will achieve the proficiency level at different ages or rates, schools will provide curriculum to allow students who go beyond proficiency to study at the distinction level.

Education in the arts benefits students by:

- cultivating the whole child by building multiple literacies (e.g., developing intuition, reasoning, imagination and dexterity) into unique forms of expression and communication
- initiating them into a variety of ways of perceiving and thinking that will help them see and grasp life in new ways
- teaching the analyzation of nonverbal communication and the making of informed judgments
- enhancing understanding of themselves and others
- acquiring the tools and knowledge to take charge of their own learning—assessing where they have been, where they are and where they want to go
- promoting the processes of thinking, creating and evaluating
- developing attributes of self-discipline and personal responsibility, reinforcing the joy of learning and self-esteem, and fostering the thinking skills and creativity valued in the workplace
- demonstrating the direct connection between study, hard work and high levels of achievement
- giving them knowledge of potential career pathways or involvement in the arts
- encouraging experimentation with and utilization of current technology
- fostering a lifelong appreciation for and support of the arts

An education in the arts also benefits society and the workplace because students gain powerful skills for:

- understanding human experiences, both past and present
- learning to adapt to and respect others' ways of thinking, working and expressing themselves
- learning artistic modes of analyzing different situations, which brings an array of expressive, analytical and developmental tools to everyday experiences
- encouraging experimentation with, and utilization of, new electronic media and global networks to give them marketable workplace skills
- understanding the influences of the arts to create and reflect cultures
- understanding the impact of design on virtually all we use in daily life, and in the interdependence of work in the arts with the broader worlds of ideas and action
- learning adaptability and flexibility to meet the needs of a complex and competitive society
- learning the importance of teamwork and cooperation
- making decisions in situations where there are no standard answers
- bringing their own contributions to the nation's storehouse of culture
- communicating their thoughts and feelings in a variety of modes, giving them a vastly more powerful repertoire of self-expression
- carrying our individual and collective images and ideas from one generation to another
- recognizing the essential role the arts have in sustaining the viability of cultures

Whenever possible and within the limits and needs of individual districts, students need direct contact with objects, professional artists and performers through partnerships with state and local resources (e.g., museums, symphonies, artists in residence, traveling exhibits, theatre companies, art centers, dance companies).

Inservice and support to teachers, parents and students will be an ongoing process as innovative and integrated approaches for learning are developed within the four arts disciplines and across the other subject areas.

Success will be realized when all students have equal access to all the arts.

Research Supporting the Value of the Arts as Core Subjects

- The arts have far-reaching potential to help students achieve education goals. Students of the arts continue to outperform their non-arts peers on the Scholastic Assessment Test, according to the College Entrance Examination Board. In 1995, SAT scores for students who had studied the arts more than four years were fifty-nine points higher on the verbal and forty-four points higher on the mathematics portion than students with no course work or experience in the arts.

The College Board, Profile of SAT and Achievement Test Takers, 1995

- The percentage of students at or above grade level in second grade mathematics was highest in those with two years of test arts, less in those with only one year and lowest in those with no test arts.

Learning Improved by Arts Training, Nature: International Weekly Journal of Science, by Alan Fox, Donna Jeffrey and Faith Knowles, May 1996

- Researchers at the University of California, Irvine, studied the power of music by observing two groups of preschoolers. One group took piano lessons and sang daily in chorus. The other did not. After eight months the musical three year olds were expert puzzlemasters, scoring 80 percent higher than their playmates did in spatial intelligence--the ability to visualize the world accurately. This skill later translates into complex mathematics and engineering skills. "Early music training can enhance a child's ability to reason," says Irvine physicist Gordon Shaw.

Scientists argue that children are capable of far more at younger ages than schools generally realize...the optimum "window of opportunity for learning" lasts until about the age of ten or twelve, says Harry Chugani of Wayne State University's Children's Hospital of Michigan.

Why Do Schools Flunk Biology?, Newsweek, by LynNell Hancock, February 1996

- Classes were more interactive, there were more student-initiated topics and discussions, and more time was devoted to literacy activities and problem solving activities in schools using the arts-based "Different Ways of Knowing" program. The program also produced significant positive effects on student achievement, motivation and engagement in learning.

Different Ways of Knowing: 1991-94 National Longitudinal Study Final Report, by J.S. Catterall, 1995

- Self-concept is positively enhanced through the arts, according to a review of fifty-seven studies, as are language acquisition, cognitive development, critical thinking ability and social skills. The authors examined studies of measurable results in the emotional and social development of children. The relationship between music participation and self-concept was strongly in evidence.

The Effects of Arts and Music Education on Student's Self-Concept, by J. Trusty and G. M. Oliva, 1994

- As critics, the children learned to emphasize the value of rules, resources and bases for common knowledge in dramatic interpretation. As characters, they shifted perspective from self to other through voice, physical action, and connection to other characters.

Learning to Act/Acting to Learn: Children as Actors, Critics, and Characters in Classroom Theatre, by Shelby Wolf, 1994

- Research at New York University revealed that critical thinking skills in the arts are transferred to other subjects,¹ which is something Ann Alejandro, a teacher in the Rio Grande Valley in South Texas, observes in her classroom everyday: “I am convinced of the parallels between teaching children how to draw and teaching them how to read and write. In all cases, students need to learn how to see, to interpret data from the word, the canvas, and the page.”²
- The writing quality of elementary students was consistently and significantly improved by using drawing and drama techniques, compared to the control group, which used only the discussion approach. Drama and drawing techniques allowed the students to experiment, evaluate, revise and integrate ideas before writing began, thus significantly improving results.

Drama and Drawing for Narrative Writing in Primary Grades, by B.H. Moore and H. Caldwell, 1993

- Students improved an average of one to two months in reading for each month they participated in the “Learning to Read Through the Arts” program in New York City. Students’ writing also improved, the study revealed. “Learning to Read Through the Arts,” an intensive, integrated arts curriculum, has been designated a model program by the National Diffusion Network and has been adopted by numerous schools and districts across the country.

Chapter 1 Developer/Demonstration Program: Learning to Read Through the Arts, 1992-93; Office of Educational Research, New York City Board of Education, 1993, 1981, 1978

- Originality and imagination scores were significantly higher for preschool children with disabilities after participation in a dance program than for those participating in the adopted physical education program.

Effect of a Dance Program on the Creativity of Preschool Handicapped Children, by D. Jay, 1991

- “Humanitas Program” students in Los Angeles high schools wrote higher quality essays, showed more conceptual understanding of history, and made more interdisciplinary references than non-Humanitas students. Low-achieving students made gains equivalent to those made by high-achieving students. The Humanitas Program incorporates the arts into a broad humanities curriculum, drawing upon the relationship between literature, social studies and the arts. The program has reached 3,500 students in twenty high schools.

The Humanitas Program Evaluation Project 1990-91, by P. Aschbacher and J. Herman, 1991

- High-risk elementary students with one year in the “Different Ways of Knowing” program gained eight percentile points on standardized language arts tests; students with two years in the program gained sixteen percentile points. Non-program students showed no percentile gain in language arts. Students with three years in the program outscored non-program students with significantly higher report card grades in the core subject areas of language arts, mathematics, reading and social studies. Participants showed significantly higher levels of engagement and increased beliefs that there is value in personal effort for achievement. In total, 920 elementary students in fifty-two classrooms were studied in this national longitudinal study in Los Angeles, south Boston, and Cambridge, Massachusetts.

Different Ways of Knowing: 1991-94 National Longitudinal Study Final Report, by J.S. Catterall, 1995

¹National Arts Education Research Center Principal Research Findings, 1987-1991, by Jerrold Ross and Ellyn Berk, 1992

² Like Happy Dreams-Integrating Visual Arts, Writing and Reading, by Ann Alejandro, 1994

Table 1. The Arts Standards

MUSIC

STANDARD 1: Creating Art

Students know and apply the arts disciplines, techniques and processes to communicate in original or interpretive work.

STANDARD 2: Art in Context

Students demonstrate how interrelated conditions (social, economic, political, time and place) influence and give meaning to the development and reception of thought, ideas and concepts in the arts.

STANDARD 3: Art As Inquiry

Students demonstrate how the arts reveal universal concepts and themes. Students reflect upon and assess the characteristics and merits of their work and the work of others.

VISUAL ARTS

STANDARD 1: Creating Art

Students know and apply the arts disciplines, techniques and processes to communicate in original or interpretive work.

STANDARD 2: Art in Context

Students demonstrate how interrelated conditions (social, economic, political, time and place) influence and give meaning to the development and reception of thought, ideas and concepts in the arts.

STANDARD 3: Art As Inquiry

Students demonstrate how the arts reveal universal concepts and themes. Students reflect upon and assess the characteristics and merits of their work and the work of others.

THEATRE

STANDARD 1: Creating Art

Students know and apply the arts disciplines, techniques and processes to communicate in original or interpretive work.

STANDARD 2: Art in Context

Students demonstrate how interrelated conditions (social, economic, political, time and place) influence and give meaning to the development and reception of thought, ideas and concepts in the arts.

STANDARD 3: Art As Inquiry

Students demonstrate how the arts reveal universal concepts and themes. Students reflect upon and assess the characteristics and merits of their work and the work of others.

DANCE

STANDARD 1: Creating Art

Students know and apply the arts disciplines, techniques and processes to communicate in original or interpretive work.

STANDARD 2: Art in Context

Students demonstrate how interrelated conditions (social, economic, political, time and place) influence and give meaning to the development and reception of thought, ideas and concepts in the arts.

STANDARD 3: Art As Inquiry

Students demonstrate how the arts reveal universal concepts and themes. Students reflect upon and assess the characteristics and merits of their work and the work of others.

The Arts Standards Integration Statement

Because the Arizona Department of Education has an expectation that the content areas will be integrated across the curriculum, this document provides suggested integration links for each discipline and its related standard. Arizona's Arts Standards address competence in the arts disciplines first of all. That competence provides a firm foundation for connecting arts-related concepts and facts across the art forms, and from them to the sciences and humanities. A key factor in this approach to learning is the need for students to acquire enough prior knowledge and experience in one discipline to make applications in another.

Integration means identifying concepts shared among two or more content areas and including performance objectives for each discipline in the instructional model. All subject matter disciplines are comprised of concepts. A concept is an idea which applies to multiple content areas but which may represent the idea in different ways when used within each individual content area. Concepts can be very concrete or they can be representative of abstract ideas.

Learning is an integrative process. In a balanced curriculum, opportunities for students to use what is learned in one discipline to clarify or enhance an idea, concept, or skill in another occur almost daily. As learners work across the disciplines, there are many opportunities to discover relationships that lead to the process of forming ideas and concepts. This way of learning provides an intellectual stimulation involving thinking, feeling, and doing behaviors that enable students to be more flexible and inventive in their approaches to problem solving processes. All teachers, regardless of discipline, are encouraged to find links between their subjects and the area of the arts.

Integration links which appear in Arizona's Arts Standards follow the performance objectives (POs) within the standards. The links identify other disciplines and the concepts they share with the arts. These references suggest a few examples of the many ways creative teachers will make connections between content areas.

THE ARTS STANDARDS

BY LEVEL: READINESS (Kindergarten)

MUSIC

STANDARD 1: CREATING ART (Music)

Students know and apply the arts disciplines, techniques and processes to communicate in original or interpretive work.

- **1AM-R1. Sing/play a variety of songs**

- PO 1. Identify singing/speaking voice
- PO 2. Identify sounds as high and low
- PO 3. Demonstrate singing/speaking voice

Possible links to: Language Arts - listening, speaking; Science – sound

- **1AM-R2. Maintain a steady beat**

- PO 1. Move to music
- PO 2. Demonstrate a steady beat while music is playing
- PO 3. Demonstrate a steady beat independent of music

Possible links to: Comprehensive Health - rhythm, bodily balance, motion, movement, kinesiology, motion, energy; Dance - tempo, motion, bodily balance, movement, rhythm; Science - cycle, cause/effect

- **1AM-R3. Identify variation in tempo and dynamics**

- PO 1. Identify music as fast or slow (tempo)
- PO 2. Identify music as loud or soft (dynamics)
- PO 3. Perform music that is loud or soft, fast or slow

Possible links to: Comprehensive Health - rhythm, bodily balance, movement, tempo, kinesiology, motion, energy; Science - cycle, cause/effect, sound

- **1AM-R4. Echo short rhythms and melodic patterns**

- PO 1. Identify difference between beat and rhythm
- PO 2. Identify melodic shape

Possible links to: Art – line; Comprehensive Health/Dance - pulmonary, circulatory, rhythm, movement

- **1AM-R5. Improvise simple rhythmic and melodic *ostinato* accompaniments on a variety of classroom instruments and materials**

PO 1. Identify an *ostinato*

PO 2. Perform an *ostinato*

PO 3. Create an *ostinato*

- **1AM-R6. Identify the sound of a variety of band, orchestra and classroom instruments**

PO 1. Identify classroom instruments

PO 2. Categorize instruments as band, orchestra and classroom instruments

PO 3. Identify instruments by family (woodwind, percussion, brass, strings)

- **1AM-R7. Show respect for personal work and the work of others**

PO 1. Listen attentively while others perform

PO 2. Acknowledge the efforts of self and others

Possible links to: Social Studies - culture, socialization, values

STANDARD 2: ART IN CONTEXT (*Music*)

Students demonstrate how interrelated conditions (social, economic, political, time and place) influence and give meaning to the development and reception of thought, ideas and concepts in the arts.

- **2AM-R1. Describe various musical styles from diverse cultures**

*Possible links to: Foreign Language - culture, communication, communities;
Social Studies - culture, race, region, location, history*

- **2AM-R2. Identify and describe various moods achieved while playing classroom instruments**

PO 1. Demonstrate various moods through facial expression, body posture and/or movement

PO 2. Use classroom instruments to create moods through various tempos and dynamics

Possible links to: Comprehensive Health/Dance - bodily balance, motion, energy, movement, tempo; Language Arts - listening, speaking

- **2AM-R3. Identify music which creates changes in mood through listening examples**

PO 1. Demonstrate changes in mood through facial expression, body posture and/or movement

Possible links to: Comprehensive Health/Dance - bodily balance, motion, energy, movement, tempo

- **2AM-R4. Demonstrate audience behavior appropriate for the context and style of music performed**

PO 1. Identify a variety of musical settings

PO 2. Discuss appropriate audience behavior

PO 3. Demonstrate appropriate audience behavior

Possible links to: Social Studies - socialization, values

STANDARD 3: ART AS INQUIRY (Music)

Students demonstrate how the arts reveal universal concepts and themes. Students reflect upon and assess the characteristics and merits of their work and the work of others.

- **3AM-R1. Identify simple music forms when presented aurally**

PO 1. Identify AB, ABA forms in familiar songs and recorded music

PO 2. Identify round and canon forms

Possible links to: Art - form, space, balance; Dance – form; Math – systems

- **3AM-R2. Express personal reactions to music through media such as movement, words, painting and sculpture**
- **3AM-R3. Indicate points of musical interest (e.g., use of dynamics, pitch, tempo, form) in stories, plays and other performances**

PO 1. Discuss elements of music and how they are applied in other performing and visual arts

VISUAL ARTS

STANDARD 1: CREATING ART (Visual Arts)

Students know and apply the arts, disciplines, techniques and processes to communicate in original or interpretive work.

- **1AV-R1. Identify and use a variety of art media (e.g., papermaking, tempera paint, film, computer, fiber, clay) and techniques (e.g., crayon resist, collage, wet-on-wet, computer graphics, coil/slab construction) to communicate ideas, experiences and stories**

PO 1. Create a variety of artworks using various art media

PO 2. Create artworks using a variety of techniques in one medium (e.g. clay balls, slabs, coils and pinched forms)

PO 3. Produce a variety of artworks to communicate ideas, experiences and stories

Possible links to: Language Arts - creative writing; Science - cause and effect

- **1AV-R2. Recognize that the visual arts are a form of communication**

PO 1. Identify art forms such as painting, drawing, sculpture, and collage as a form of communicating thoughts and ideas

PO 2. Use the elements of art in various art forms to communicate feelings and ideas

Possible links to: Language Arts - visual messages; Other arts - music, dance, theatre; Social Studies - awareness of time and place

- **1AV-R3. Identify various subject matter, ideas, and symbols (e.g., lion representing courage, heart symbolizing love, road conveying journey) used in own work and work of others to convey meaning**

PO 1. Identify a variety of subject matters used in works of art (e.g., landscapes, portraits)

PO 2. Identify a variety of ideas used in works of art (e.g., families, friends, experiences)

PO 3. Identify a variety of symbols used in works of art (e.g., heart for love, lion for courage)

PO 4. Use a variety of subject matter to convey meaning in their works of art (e.g., landscapes, portraits)

PO 5. Use a variety of ideas to convey meaning in own works of art (e.g., families, friends, experiences)

PO 6. Use a variety of symbols to convey meaning in one's own works of art (e.g., heart for love, lion for courage)

Possible links to: Language Arts - visual symbols & meaning; Other arts - music, dance, theatre; Social Studies - maps, legends, symbols; Technology – icons; Workplace Skills – sequencing, decoding

- **1AV-R4. Begin to look at and talk about art**

PO 1. Describe what is seen in an artwork (e.g., subject matter, elements of art and/or expressive qualities)

PO 2. Describe what is seen in one's own artwork

Possible links to: Language Arts - idea sharing; Other arts - music, dance, theatre; Social Studies - exposure to different cultures/opinions; Workplace Skills – positive interaction with others

- **1AV-R5. Identify and describe safe and responsible use of tools and materials**

PO 1. Identify tools used in art (e.g., paint brush, pencil)

PO 2. Identify materials used in art (e.g., paper, paint)

PO 3. Use tools safely

PO 4. Use materials safely and responsibly

Possible links to: Comprehensive Health - identify safe and harmful behaviors; Foreign Language – terminology; Social Studies – natural resources/conservation/recycling; Workplace Skills - appropriate behavior

- **1AV-R6. Show respect for personal work and the work of others**

PO 1. Show ways to respect one's own work and the works of others

Possible links to: Social Studies - interpersonal skills; Workplace Skills - politeness

STANDARD 2: ART IN CONTEXT (Visual Arts)

Students demonstrate how interrelated conditions (social, economic, political, time, and place) influence and give meaning to the development and reception of thought, ideas and concepts in the arts.

- **2AV-R1. Identify art objects from different times, places and cultures through reproductions and/or original works of art**

PO 1. Group similar art images/objects from past and present time periods

PO 2. Match art images/objects with their location and/or cultural group

PO 3. Identify if an art image/object is an original work or a reproduction of the original

Possible links to: Language Arts - illustrations used in books; Social Studies - time and place, historic photographs

- **2AV-R2. Recognize and articulate how visual arts represent many cultures, times and places (e.g., from paintings on the walls of caves to contemporary murals on neighborhood walls)**

PO 1. Group art images/objects by cultural group

PO 2. Group art images/objects by place

PO 3. Group art images/objects by time

PO 4. Describe why the art images/objects belong in a particular culture, place and time

PO 5. Sequence art images/objects chronologically

Possible links to: Foreign Language - cultural awareness; Language Arts – articulation; Mathematics – increments; Social Studies - time and place

- **2AV-R3. Identify various sources (e.g., nature, the constructed environment, imagination) for creative work**

PO 1. Name inspirational influences of an art image/object (e.g., landscape, still life)

Possible links to: Language Arts - real or fantasy meanings; Science – nature

STANDARD 3: ART AS INQUIRY (Visual Arts)

Students demonstrate how the arts reveal universal concepts and themes. Students reflect upon and assess the characteristics and merits of their work and the work of others

- **3AV-R1. Identify design elements (e.g., line, color, shapes, texture) and design principles (e.g., balance, repetition, emphasis, perspective) and how they are used by visual artists to communicate meaning**

PO 1. Locate the elements of art in an artwork

PO 2. Locate the principles of design in an artwork

PO 3. Locate the elements and principles used by the visual artist to communicate meaning

Possible links to: Language Arts - viewing and recognizing visual messages, color and shape books; Mathematics- shape identification; Workplace - developing vocabulary

- **3AV-R2. Know that art is a visual language and is a form of expression and communication**

PO 1. Use elements and principles to identify meaning within a work of art

PO 2. Name symbols that communicate as a visual language

Possible links to: Foreign Language – culture; Language Arts - recognizing visual messages; Mathematics – sorting images by physical attributes; Social Studies – community workers; Technology – symbol representation

- **3AV-R3. Recognize and describe the many ways to create, value and respond to art**

PO 1. Identify various visual art forms

PO 2. Explain why an art work is valued by the student

PO 3. List various ways to respond to art (e.g., likes, dislikes, from different personal points of view)

Possible links to: Mathematics - collect simple data; Workplace - speak in complete sentences, demonstrate politeness

- **3AV-R4. Recognize and respect that there are many valid responses to works of art that may be different from their own**

PO 1. State different opinions about an artwork

PO 2. Show respect for responses of others to works of art

Possible links to: Language Arts – articulation; Social Studies - interpersonal relations; Workplace Skills - interpersonal relations

THEATRE

STANDARD 1: CREATING ART (Theatre)

Students know and apply the arts disciplines, techniques and processes to communicate in original or interpretive work.

- **1AT-RI. Use natural language patterns (e.g., from literature or school and home experiences) with familiar phrases as they play out a story**

After listening to an account and class discussion of characters:

PO 1. Retell the story including setting, time, plot, and physical descriptions of the characters

PO 2. Use dialogue and movement as a character while responding to teacher and/or peers

- **1AT-R2. Develop sensory perception and the ability to describe mental pictures by recalling objects and/or events (e.g., use words, movement, or drawings in a variety of ways to illustrate things seen, heard, felt, tasted, or smelled in class or home experiences or created after listening to stories told or read)**

After a discussion about mental imaging on specific sensory stimuli:

PO 1. Describe a recalled sensory experience

PO 2. Use a variety of art media to create a picture about a sensory experience

PO 3. Create a movement-based image or story to communicate a sensory experience

- **1AT-R3. Sustain a pretend scene (e.g., from literature or students' personal experiences), using appropriate language or movement with the teacher role-playing or giving cues**

PO 1. Sustain concentration within a given role throughout a scene

PO 2. Use language that is appropriate to one's character throughout the scene

PO 3. Use a range of movement that is appropriate to one's character

PO 4. Respond in character to cues given within a scene

- **1AT-R4. Describe (e.g., through words, drawings, technology) the setting of a story to be dramatized and, with teacher guidance, establish spaces for the dramatization and select materials that suggest the furniture and objects needed**

PO 1. Describe/draw/depict the environment (e.g., time, place)

PO 2. Choose props that will enhance the playing and meaning of the story

PO 3. Arrange a space for playing out the story

Possible links to: Math – proportion; Visual art - space, form, balance

- **1AT-R5. Show respect for personal work and the work of others**

PO 1. Listen to others and follow suggestions

PO 2. Share and take turns

PO 3. Participate in a process for self-evaluation, feedback about the process, and feedback about the dramatization

STANDARD 2: ART IN CONTEXT (Theatre)

Students demonstrate how interrelated conditions (social, economic, political, time and place) influence and give meaning to the development and reception of thought, ideas and concepts in the arts.

- **2AT-R1. Share personal cultural traditions which they have also seen while viewing a play, a film or a television show**

PO 1. Retell the story of the show and identify the main characters

PO 2. Identify similarities and differences between institutions (e.g., family, school, neighborhoods, etc.) that are important to them and the characters in the play

Possible links to: Foreign Language – culture; Comprehensive Health – human relationships, interpersonal skills; Math - grouping, prediction; Science - inquiry, comparison, relationships

- **2AT-R2. Demonstrate audience behavior appropriate for the context and genre of theatre performed**

PO 1. Discuss how and why audience behaviors differ when watching a television show, movie, or theatre production

PO 2. Discuss how audiences respond when the show is serious or funny

PO 3. Demonstrate how an audience member should behave so everyone can enjoy a show

Possible links to: Workplace skills - critical thinking, following directions, listening, responding

- **2AT-R3. Identify various sources (e.g., books, family stories, nature, imagination, paintings, poetry) for theatrical work**

- **2AT-R4. Discuss the jobs (e.g., playwright, actor, designer/technician) of those who “make” theatre**

PO 1. Discuss the people involved in creating the story, character and setting for a production

PO 2. Discuss the difference between actor and the character he/she performs

Possible links to: Technology - vocabulary, collecting data; Workplace Skills – marketable skills

STANDARD 3: ART AS INQUIRY (Theatre)

Students demonstrate how the arts reveal universal concepts and themes. Students reflect upon and assess the characteristics and merits of their work and the work of others.

- **3AT-R1. Describe (e.g., words, drawing, movement) what they say and heard at a theatre, film, or television performance and what interested or surprised them**

PO 1. Identify the characters in a play and recall their story

PO 2. Use a variety of art media (e.g. crayons, tempera, clay) to illustrate interesting or surprising elements of the production

PO 3. Move as a character or environmental element (e.g., wind, tree, leaves, flowers, snow)

Possible links to: Health – relationships; Math – attributes; Science - life

- **3AT-R2. Discuss their role as an audience and how they affect the performers**

PO 1. Identify various audience reactions to a performance

PO 2. Discuss the effect an audience has on a performer

Possible links to: Health – relationships

- **3AT-R3. Share their responses (e.g., what they liked, didn't like; what seemed "real"; what helped them understand the event) to a dramatic performance**

PO 1. Share with the class what seemed "real-believable" in the performance

PO 2. Discuss what they understood and didn't understand about the performance

PO 3. List what elements made the performance clear (e.g., what the characters said, what they did, the costumes they wore)

- **3AT-R4. Understand and respect opinions of others in discussions of classroom dramatizations**

DANCE

STANDARD 1: CREATING ART (Dance)

Students know and apply the arts disciplines, techniques and processes to communicate in original or interpretive work.

- **1AD-R1. Use appropriate terminology and demonstrate locomotor and nonlocomotor/axial movement while moving to a beat and changes in tempo**

PO 1. Identify and execute nonlocomotor movements (i.e., stretch, twist, and turn) using various rhythm patterns and various tempos

PO 2. Identify and execute locomotor movements (e.g., leap, hop, jump, skip) using various rhythm patterns, and various tempos

Possible link to: Language Arts – vocabulary; Math - counting

- **1AD-R2. Recognize and perform basic warm-up sequences (e.g., stretching, bending)**

PO 1. Identify and execute isolations of various body parts

PO 2. Execute gross muscle stretches (e.g., major body parts)

Possible link to: Science - motion, energy

- **1 AD-R3. Imitate and mirror basic body movements and shapes**

PO 1. Follow movements and shapes of a designated leader

PO 2. Improvise with a partner or group as if looking into a mirror

- **1AD-R4. Demonstrate use of time and space elements by following movement changes in tempo, directions, and levels**

PO 1. Change direction of movement at a given signal (e.g., forward, backwards, to the side)

PO 2. Change levels (high, middle, low) of shapes and or movements at a given signal

PO 3. Change tempo (e.g., fast, slow) of movements at a given signal

Possible link to: Math - shapes, line

- **1AD-R5. Identify and demonstrate knowledge of moving as an individual and as part of a group**

PO 1. Improvise movement individually
 PO 2. Improvise movement as a member of a group
 PO 3. Demonstrate unison movement

Possible link to: Social Studies – socialization

- **1AD-R6. Identify and demonstrate the range and types of movement abilities of one's own body**

PO 1. Execute a preferred style of moving
 PO 2. Select and share personal movements
 PO 3. Demonstrate the ability to move in front of a group, through space and in one's own personal space

Possible link to: Science - motion, energy

- **1AD-R7. Show respect for personal work and the work of others**

PO 1. Move in a delineated personal space without interfering with the personal space of others
 PO 2. Identify proper audience behavior (e.g., attentive, appropriate applause)
 PO 3. Demonstrate proper audience behavior

Possible link to: Social Studies – values

STANDARD 2: ART IN CONTEXT (Dance)

Students demonstrate how interrelated conditions (social, economic, political, time and place) influence and give meaning to the development and reception of thought, ideas and concepts in the arts

- **2AD-R1. Create a dance and revise it over time; identifying the reasons for the change**

PO 1. Create movements that can be repeated
 PO 2. Create revisions to selected movements

Possible link to: Science - change

- **2AD-R2. Describe how dance and dancers are portrayed in contemporary media**

PO 1. State where dance is seen in contemporary media

PO 2. Describe the role and actions of the dancers

PO 3. Identify the function of the dance

Possible link to: Social Studies - culture

STANDARD 3: ART AS INQUIRY (Dance)

Students demonstrate how the arts reveal universal concepts and themes. Students reflect upon and assess the characteristics and merits of their work and the work of others

- **3AD-R1. Respond verbally to creative works of others**

PO 1. Describe the elements of movement in the creative works of others

PO 2. State positive comments regarding the work of peers

- **3AD-R2. Discuss how dances of various cultures have their own meanings**

PO 1. Identify the reasons people dance

PO 2. Identify how the dances of various cultures differ

PO 3. Identify when the people of the various cultures dance

- **3AD-R3. Identify elements on which to base aesthetic judgment (e.g., mood, projection, technique)**

PO 1. Identify the emotional qualities (e.g., joy, fear) demonstrated through movement

PO 2. Identify the performance energy

PO 3. Identify the technical proficiency (skills)

THE ARTS GLOSSARY

AB A two-part compositional form with an A theme and a B theme; the binary form consists of two distinct, self-contained sections that share either a character or quality, such as the same tempo, movement quality or style. [M, D]

ABA A three-part compositional form in which the second section contrasts with the first section. The third section is a restatement of the first section in a condensed, abbreviated or extended form. [M, D]

Abstract Not representational. Removed from the representative, yet retaining the essence of the original. [D, M, T, V]

Action The core of a theatre piece; the sense of forward movement created by the sense of time and/or the physical and psychological motivations of characters. [T]

Aesthetics A branch of philosophy that focuses on the nature of beauty, the nature and value of art, and the inquiry processes and human responses associated with those topics. [D, M, T, V]

Aesthetic Criteria Criteria developed about the visual, aural and oral aspects of the witnessed event, derived from cultural and emotional values and cognitive meaning. [D, M, T, V]

Aesthetic Qualities The perceptual aspects, emotional values and cognitive meanings derived from interpreting a work of art; the symbolic nature of art. [D, M, T, V]

Alignment The relationship of the skeleton to the line of gravity and the base of support. [D, V]

Alla breve The meter signature indicating the equivalent of 2/2 time. [M]

Articulation In performance, the characteristics of attack and decay of tones and the manner and extent to which tones in sequence are connected or disconnected. [D, M]

Artistic Choices Selections made by artists about situation, action, direction and design in order to convey meaning. [D, M, T, V]

Art Form Graphic or visual representation usually distinguished by process (i.e. painting, drawing, sculpture, photography). [V]

Art Media Material used in the creation and study of visual art, such as paint, clay, cardboard, canvas, film, videotape, models, watercolors, wood and plastic. [V]

<i>Key: D-Dance; M-Music; T-Theatre; V-Visual Arts</i>
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Aural Having to do with the ear or the sense of hearing. [D, M]

Axial Movement Any movement that is anchored to one spot by a body part, using only the available space in any direction without losing the initial body contact. Movement is organized around the axis of the body rather than designed for travel from one location to another; also known as nonlocomotor movement. [D]

Call and Response A structure that is most often associated with African music and dance forms, although it is also used elsewhere. One soloist/group performs with the second soloist/group entering “in response” to the first. [D, M]

Canon Choreographic form that reflects the musical form of the same name, in which individuals and groups perform the same movement/phrase beginning at different times. [D, M]

Character A created being in a drama. [T]

Characterization The creative process whereby an actor understands the fundamental personality of a part and then projects it to the audience in such a way that the character becomes a living, convincing human being. [T]

Choreography, Choreographic Describes a dance sequence that has been created with specific intent. [D]

Classical A dramatic form and production technique(s) considered of significance in earlier times, in any culture or historical period. [D, M, T, V]

Classroom Instruments Instruments typically used in the general music classroom (e.g., recorder-type instruments, chorded zithers, mallet instruments, simple percussion instruments, fretted instruments, keyboard instruments and electronic instruments). [M]

Classroom Production The exploration of all aspects (e.g., visual, oral, aural) of a dramatic work in a classroom setting where experimentation is emphasized. Classmates and teachers are the usual audience. [T]

Clef One of the three symbols that indicate the location on the staff of G above Middle C, Middle C or F below Middle C. [M]

Constructed Meaning The personal understanding of dramatic/artistic intentions and actions and their social and personal significance, selected and organized from the aural, oral and visual symbols of a dramatic production. [T]

Context A set of interrelated conditions (e.g., social, economic, political) that influence the context and give meaning to the reception of thoughts, ideas, or concepts and specific cultures and eras. [D, M, T, V]

Criticism Describing and evaluating the media, processes and meanings of works, and making comparative judgments. [D, M, T, V]

Drama A literary composition intended to portray life or character or to tell a story usually involving conflicts and emotions exhibited through action and dialogue, designed for theatrical performance. [T]

Dramatization The art of composing, writing, acting or producing plays. [T]

Dramatic Media Means of telling stories by way of stage, film, television, radio, laser discs or other electronic media. [T]

Dynamics, Dynamic Levels The expressive content of human movement, sometimes called qualities or effects. Dynamics manifest the interrelationships among the elements of space, time and force/energy. Degrees of loudness. See also movement quality. [D, M]

Electronic Media Means of communication characterized by the use of technology including (but not limited to) computers, multimedia, CD-ROM, MIDI, sound boards, light boards, virtual reality, video, film. Used as tools to create, learn, explain, document, analyze. [D, M, T, V]

Elements of Art Visual arts components, such as line, texture, color, form, value and space. [V]

Elements of Dance The use of the body moving in space and time with force/energy. [D]

Elements of Music Melody, rhythm, harmony, pitch, dynamics, timbre, texture, form, text or lyrics. [M]

Ensemble The dynamic interaction and harmonious blending of the efforts of many artists. [T, M]

Environment Physical surroundings that establish place, time, and atmosphere/mood; physical conditions that reflect and affect the emotions, thoughts, and actions of characters and the audience. [D, M, T, V]

Folk Work created and performed by a specific group within a culture. Generally these works originated outside the courts or circle of power within a society. [D, M, T, V]

Form The overall structural organization of a music composition (e.g., AB, ABA, call and response, rondo, theme and variations, sonata-allegro) and the interrelationships of music events within the overall structure. [M] The structural organization of a drama (e.g., plot sequence; logical, realistic use of character and time/non-realistic use of character and time. [T] An element of art that is three-dimensional and encompasses volume. [V]

Formal Production The staging of a dramatic work for presentation for an audience. [T]

Front of House Box office and lobby (i.e., business services). [T]

Found Objects Objects that are used to create elements of music that were not originally designed for music (e.g., pencil, string, rubber band) [M] Objects that were not originally considered art media that are used to create works of art (e.g., tin foil, string, wire). [V]

Genre A type or category of music (e.g., sonata, opera, oratorio, art song, gospel, suite, jazz, madrigal, march, work song, lullaby, barbershop, Dixieland). [M] A type or category of dramatic literature (e.g., comedy, tragedy, melodrama, farce, serious drama). [T]

Harmony, Harmonics Agreeable relationship between parts of a design or composition giving unity of effect or an aesthetically pleasing whole. [D, V] The combination of tones of a chord into music of three or more parts. [M]

Improvisation Movement that is created spontaneously, ranging from free form to highly structured environments, but always with an element of chance. Provides the dancer with the opportunity to bring together elements quickly, and requires focus and concentration. Is instant and simultaneous choreography and performance. [D] The spontaneous use of movement and speech to create a character in a particular situation. [T] Music that is performed spontaneously either melodically or harmonically, alone or in ensemble, without written notation. [M]

Kinesphere The movement space, or the space surrounding the body in stillness and in motion, which includes all directions and levels both close to the body and as far as the person can reach with limbs or torso. [D]

Kinesthetic The sensation of movement or action in the muscles, tendons and joints in response to stimuli while dancing or viewing dance. [D]

Level of Difficulty For purposes of these standards, music is classified into six levels of difficulty:

Level 1: Very easy. Easy keys, meters and rhythms; limited ranges.

Level 2: Easy. May include changes of tempo, key and meter; modest ranges.

Level 3: Moderately easy. Contains moderate technical demands, expanded ranges and varied interpretive requirements.

Level 4: Moderately difficult. Requires well-developed technical skills, attention to phrasing and interpretation, and ability to perform various meters and rhythms in a variety of keys.

Level 5: Difficult. Requires advanced technical and interpretive skills; contains key signatures with numerous sharps or flats, unusual meters, complex rhythms, subtle dynamic requirements.

Level 6: Very difficult. Suitable for musically mature students of exceptional competence. [M]

(Adapted with permission from the New York State School Music Association (NYSSMA) Manual, Edition XXIII, published by the NYSSMA, 1991)

Locomotor Movement Movement that travels from place to place, usually identified by weight transference on the feet. Basic locomotor steps are the walk, run, leap, hop, and jump and the irregular rhythmic combinations of the skip (walk and hop), slide (walk and leap), and gallop (walk and leap). [D]

Major/Minor Key A key or tonality in the major/minor mode

Major: The intervals between the scale tones are all whole steps except those between 3-4 and 7-8, which are half steps.

Minor: In the natural form the intervals between the scale tones are all whole steps except those between 2-3 and 5-6, which are half steps. The more common melodic form requires a half step between 7-8 ascending, but reverts to the natural form descending. [M]

Meter The grouping in which a succession of rhythmic pulses or beats is organized; indicated by a meter signature at the beginning of a work. [M]

Meter Signature An indicator of the meter of a musical work, usually presented in the form of a fraction; the denominator indicates the unit of measurement (note) and the numerator indicates the number of units (notes) that make up a measure. [M]

MIDI (Musical Instrument Digital Interface) Standard specifications that enable electronic instruments such as the synthesizer, sampler, sequencer and drum machine from any manufacturer to communicate with one another and with computers. [M]

Motivation What a character wants and why. [T]

Movement Quality The identifying attributes created by the release, follow-through and termination of energy, which are key to making movement become dance. Typical terms denoting qualities include sustained, swing, percussive, collapse, and vibratory and effort combinations such as float, dab, punch and glide. [D]

Ostinato A short musical pattern that is repeated persistently throughout a composition. [M]

Palindrome A choreographic structure used with a phrase or longer sequence of movement in which the phrase, for example, is first performed proceeding from the first movement to the second movement; when the last movement of the phrase is completed, the phrase is retrograded from the penultimate movement to the first movement. (A commonly used example in prose is “Able was I ere I saw Elba.” In this example, the letters are the same forward to the “r” in “ere” as they are backward to that “r.”) [D]

Pantomime Originally a Roman entertainment in which a narrative was sung by a chorus while the story was acted out by dancers. Now used loosely to cover any form of presentation, which relies on dance, gesture and physical movement without the use of the voice. [D, T]

Pentatonic A musical scale using only five tones with a minor third between three and four, all other intervals being whole steps. [M]

Perception Sensory awareness, discrimination and integration of impressions, conditions and relationships with regard to objects, images and feelings. [V]

Portfolio Collected evidence of a student's progress in the visual arts. [V]

Principles of Design Underlying characteristics in the visual arts and theatrical design, such as reception, balance, emphasis, contrast and unity. [T, V]

Process A complex operation involving a number of methods or techniques (e.g., addition or subtraction processes in sculpture; etching and intaglio processes in printmaking; casting or constructing processes in making jewelry). [V]

Process of Critiquing A strategy which enables a viewer to assess works of art through perceiving, analyzing and discussing its properties and qualities (e.g., Broudy's Aesthetic Scanning, Anderson's Form & Context, the Feldman Approach, the Mittler Approach, and Parsons Model). [V]

Projection A confident presentation of one's body and energy to communicate vividly meaning to an audience. [D, M, T]

Range The whole ascending or descending series of sounds capable of being produced by a voice or instrument. [M] The scope or extent of one's abilities in movement, technique, etc. [D, T]

Real Work of Art The original work of art rather than a reproduction. [V]

Rhythmic Acuity The physical expression of auditory recognition of various complex time elements. [D, M]

Role The characteristic and expected social behavior of an individual in a given position (e.g., mother, employer). Role portrayal is likely to be more predictable and one-dimensional than character portrayal (see characterization) and is appropriate for early improvisation exercises. [T]

School A group of artists located in a particular region with common theology. Some examples of schools are the New York School, the Ashcan School, the Hudson River School and the Pont Aven School. [V]

Script The written dialogue, description and directions provided by the playwright. [T]

Space The performance area used by an individual or ensemble. [D, T] The open place between the lines of the staff. [M] The emptiness or area between, around, above, below, or within objects. [V]

Staff The five parallel horizontal lines and four spaces on which music is written. [M]

Staves Plural of staff. [M]

Style The distinctive or characteristic manner in which the elements of music are treated. In practice, the term may be applied to, for example, composers (the style of Copland), periods (Baroque style), media (keyboard style), nations (French style), form or type of composition (fugal style, contrapuntal style), or genre (operatic style, bluegrass style). [M] A distinctive manner of moving; the characteristic way dance is done, created or performed that identifies the dance of a particular performer, choreographer or period. [D] The manner in which a play is written or performed (e.g., classical, Shakespearean, realistic, absurdist). [T] An artist's characteristic manner of expression. Also, works of art by a group of artists with commonalities in their work such as impressionistic, expressionistic, realistic and surrealistic. [V]

Symbol An image, object, sound or movement that stands for or represents something else. [D, M, T, V]

Technical Skills The ability to perform with appropriate timbre, intonation, breath support, articulation, and diction and to play or sing the correct pitches and rhythms. [M]

Techniques Specific methods or approaches used in a larger process (e.g., graduation of value or hue in painting; conveying linear perspective through overlapping, shading, or varying size and color). [V]

Technology Electronic media (e.g., video, computers, compact discs, lasers, audio tape, satellite equipment) used as tools to create, learn, explain, document, analyze, or present artistic work or information. [D, M, T, V]

Tempo The rate of speed at which a performance or elements of a performance occur. [D, M, T]

Tension The atmosphere created by unresolved, disquieting or inharmonious situations that human beings feel compelled to address. [M, T] A design created by unresolved, disquieting or inharmonious shapes or elements. [V]

Text The basis of dramatic activity and performance; a written script or an agreed-upon structure and content for improvisation. [T] The words or lyrics of a piece of vocal music. [M]

Theatre Literacy The ability to create, perform, perceive, analyze, critique and understand dramatic performances. [T]

Theatre The imitation/representation of life, performed for other people; the performance of dramatic literature, drama; the milieu of actors and playwrights, the place that is the setting for dramatic performances. [T]

Timbre The character or quality of a sound that distinguishes one instrument, voice or other sound source from another. [M]

Tonality The harmonic relationship of tones with respect to a definite center or point of rest; fundamental to much of Western music circa 1600. [M]

Tools Instruments and equipment used by students to create and learn about art, such as brushes, scissors, brayers, easels, knives, kilns and cameras. [V]

Transposition A change in a composition, either in the transcript or the performance, into another key. [M]

Value The significance of an idea to an individual or group.

Visual Arts Problems Specific challenges based on thinking about and using visual arts components. [V]

Warm-up Movements and/or movement phrases designed to raise the core body temperature and bring the mind into focus for the activities to follow. [M, T, D]